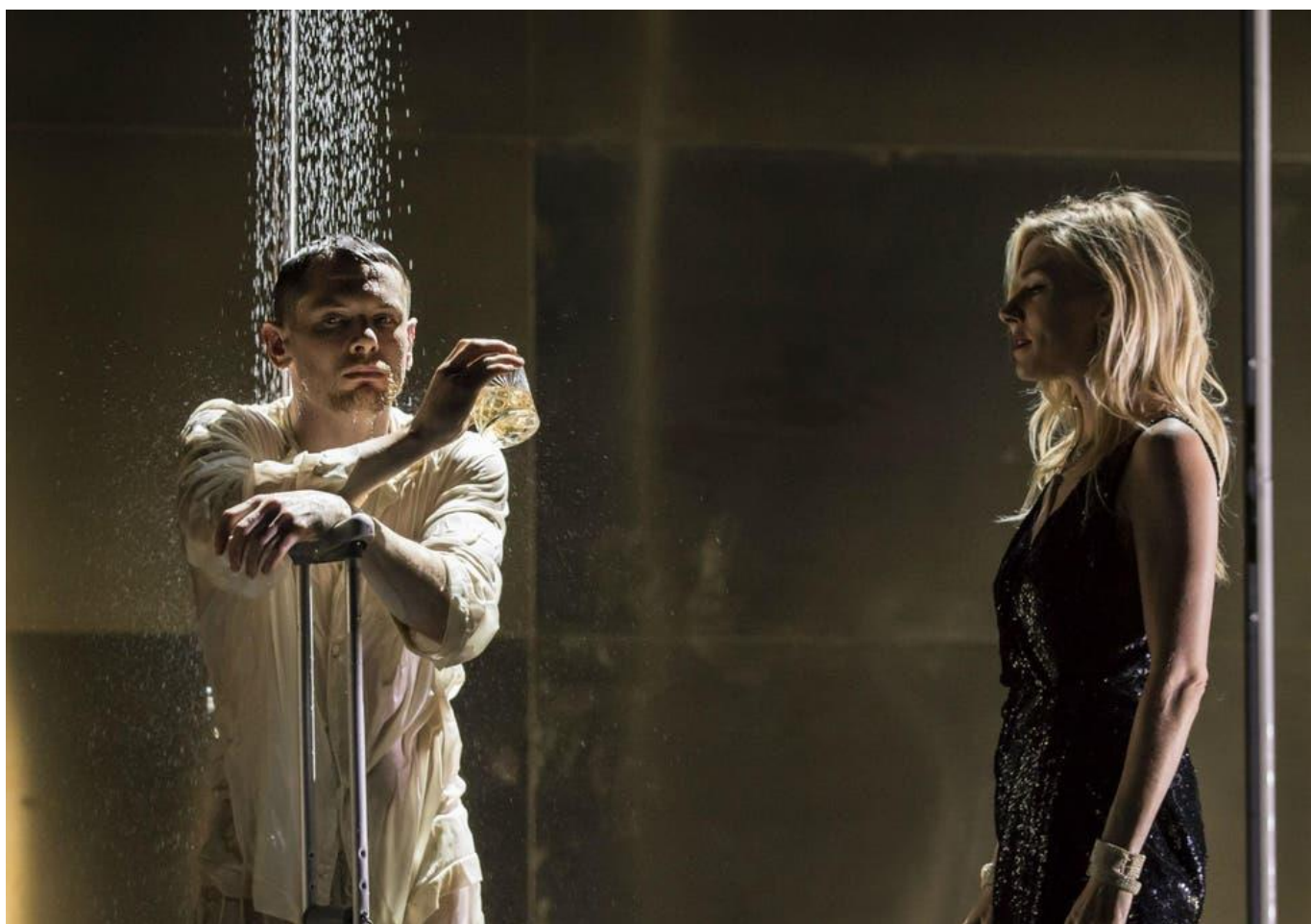


A LEVEL DRAMA AND THEATRE STUDIES



A LEVEL DRAMA AND THEATRE STUDIES

SUMMARY OF ASSESSMENT

Component 1: Theatre Workshop

Non-exam assessment: Internally assessed, externally moderated - 20% of qualification

Learners will be assessed on **either** acting **or** design.

Learners participate in the creation, development and performance of a piece of theatre based on a *reinterpretation* of an extract from a text chosen from a list supplied by WJEC.

The piece must be developed using the techniques and working methods of **either** an influential theatre practitioner **or** a recognised theatre company.

Learners must produce:

- a realisation of the performance or design
- a creative log

Component 2: Text in Action Non-exam assessment: externally assessed by a visiting examiner - 40% of qualification

Learners will be assessed on **either** acting **or** design.

Learners participate in the creation, development and performance of two pieces of theatre based on a stimulus supplied by WJEC:

1. a devised piece using the techniques and working methods of **either** an influential theatre practitioner **or** a recognised theatre company (a different practitioner or company to that chosen for Component 1)
2. an extract from a text in a different style chosen by the learner. Learners must realise their performance live for the visiting examiner. Learners choosing design must also give a **5-10 minute** presentation of their design to the examiner. Learners produce a process and evaluation report within **one** week of completion of the practical work.

Component 3: Text in Performance Written examination: 2 hours 30 minutes 40% of qualification

Sections A and B

Open book: Clean copies (no annotation) of the **two** complete

texts chosen must be taken into the examination. **Two** questions, based on **two** different texts, **one** written pre- 1956 and **one** written post 1956.

Pre-1956 choices:

The Trojan Women, Euripides
As You Like It, William Shakespeare
Hedda Gabler, Henrik Ibsen
Machinal, Sophie Treadwell
Cat on a Hot Tin Roof, Tennessee Williams

Post-1956:

Saved, Edward Bond
Accidental Death of an Anarchist, Dario Fo
Racing Demon, David Hare
Love and Information, Caryl Churchill
Chimerica, Lucy Kirkwood

Section C

Closed book: The extract of text required for answering the questions will be printed on the examination paper.

A question based on a specified **extract** from: ***The Curious Incident of the Dog in the Night-Time***, Mark Haddon, adapted by Simon Stephens

Details of the 10-15 minute extract will be released during the first week of March, in the year in which the examination is to be taken.

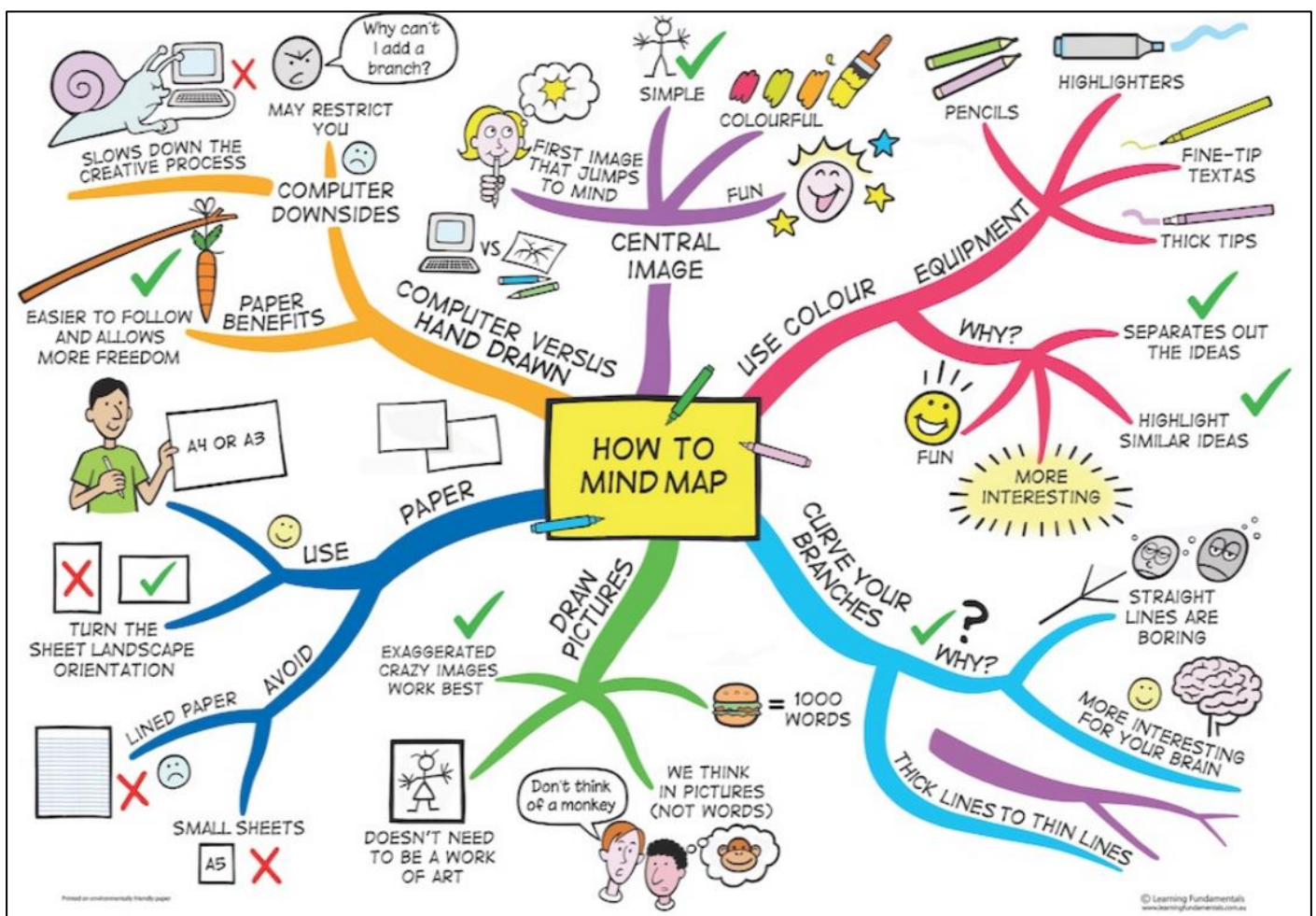
Summer Home Learning

Over the summer holiday you will need to become familiar with the set texts you will be studying for your Drama and Theatre Studies A-Level.

Please read the below information and do independent research to create a detailed Mind-Map for each of the three plays you will be studying at A-Level.

Your Mind-Map should:

- Include branches for themes, characters, plot (acts & scenes) and characters.
- Should fill one size A4 sheet of paper.
- Be colourful and detailed to help you engage with it as a revision resource.



Love and Information

Use the below information and complete your own research online to help create your Mind-Map for the play *Love and Information*.

<i>Love and Information</i>	
Written by	Caryl Churchill
Date premiered	September 2012
Place premiered	Royal Court Theatre
Original language	English

Love and Information is a play written by the British playwright [Caryl Churchill](#). It first opened at the [Royal Court Theatre](#) in September 2012.

Synopsis

The play is a compilation of seven sections each with a number of scenes that range from less than a minute in length to a few minutes long. The seven sections, of the play, must be done in order, however the scenes/vignettes within each section can be done in whatever order the director wishes. The "random" section of scenes, included at the end of the play, are able to be incorporated anywhere within the play. This allows the director ample freedom to play with the storyline of the play along with the certain themes and questions they want to highlight with their particular production. The play allows the director and production team to take create a version of the play that they want to in all of the varying options and approaches the loose structure of the play allows, along with the wide arrange of casting options - nothing is specific in terms of casting within the show. Within the play are over 100 characters, however none of the characters are named and they can be double cast. After watching the play, writer Jennifer Wilkinson wrote, "The play asks us to consider how meaning is constructed and to participate in the process. The script has few stage directions, the characters are not gendered, the scenes can appear in a different order, and there are some random scenes which can be inserted anywhere in the play. This gives any director and company broad scope for creative input."

Production history

Original production

The original production of *Love and Information* was performed by the [Royal Court Theatre](#). It was directed by James Macdonald. The run time of this play was about an hour and 40 minutes. Macdonald's "energetic production supplies much in the way of context, anchoring each episode in a particular place and creating a kind of social kaleidoscope in the process."^[2] In this production, Macdonald cast 16 actors to rotate around and play a large variety of characters throughout the play. The set was designed by [Miriam Buether](#). She created a "clinical white-cube set, each piece [had] a slightly hallucinatory distinctness."^[3] Kristin Tillotson of the Startribune writes: "Caryl Churchill's sound-bite exploration of the modern state of human connections and the ever-increasing onslaught of knowledge both useless and profound has something for everyone, especially those with short attention spans. ... [this play] reminds us that no matter how many sophisticated

modes of communicating with other flawed humans that we can access, we'll still manage to misconstrue, misconvey, then kiss and make up, just like always."

The Curious Incident of the Dog in the Night-Time (play)

Use the below information and complete your own research online to help create your Mind-Map for the play *Curious Incident of the Dog in the Night-Time*.

The Curious Incident of the Dog in the Night



Written by [Simon Stephens](#) (play)
[Mark Haddon](#) (novel)

Characters Christopher John Francis Boone (15-year-old maths-genius detective);
Ed Boone (father);
Judy Boone (mother);
Siobhan (school mentor);
Roger and Eileen Shears (neighbours);
Mrs Alexander (neighbour);
Toby (Christopher's pet rat);
Wellington (Mrs Shears' dog)

Date premiered 2 August 2012

Place premiered [Royal National Theatre](#)

Original language English

Subject [Autism spectrum](#), [Family drama](#), [Crime fiction](#)

Genre Drama/Mystery

Setting [Swindon](#) and [London](#)

The Curious Incident of the Dog in the Night-Time is a play by Simon Stephens based on the novel of the same name by Mark Haddon. During its premiere run, the play tied the record for winning the most Olivier Awards (seven), including Best New Play at the 2013 ceremony (this record was surpassed by Harry Potter and the Cursed Child in 2017 with nine wins).

The play premiered on 2 August 2012 in the Cottesloe Theatre at the Royal National Theatre in London before transferring to the Apollo Theatre in the West End on 12 March 2013. The production won 7 Olivier Awards in 2013 (including Best New Play), at the time equaling the record with Matilda the Musical in 2012, before both were surpassed by Harry Potter and the Cursed Child in 2017 with 9 awards. During a performance on 19 December 2013, the ceiling of the Apollo Theatre collapsed causing the production to close. It reopened on 9 July 2014 at the Gielgud Theatre. The play closed at the Gielgud on 3 June 2017.

The Broadway production debuted at the Ethel Barrymore Theatre on 5 October 2014 and closed on 4 September 2016. It won the 2015 Drama Desk Award for Outstanding Play, 2015 Outer Critics Circle Award Outstanding New Broadway Play, the 2015 Drama League Award for Outstanding Production of a Broadway or Off-Broadway Play, and the 2015 Tony Award for Best Play.

The story concerns a mystery surrounding the death of a neighbour's dog that is investigated by young Christopher Boone, who has an autism spectrum condition, and his relationships with his parents and school mentor. The play reworked the source material by changing its voice and presenting the story as a play-within-a-play. The play has received a generally warm reception, with most critics impressed by its ability to convey the point of view of the young protagonist and the compassion of his school mentor. Critics also generally spoke highly of the visual effects employed during the show.

□ Characters

- **Christopher John Francis Boone:** the 15-year-old protagonist.
- **Mr. Ed Boone:** Christopher's father, a boiler engineer.
- **Mrs. Judy Boone:** Christopher's mother.
- **Siobhan:** Christopher's para-professional and mentor at school.
- **Voice One:** The actor in this role also plays:
 - **Mrs. Shears:** Christopher's neighbor.
 - **Mrs. Gascoyne:** the head of Christopher's school.
 - **Woman on Train**
 - **Shopkeeper**
- **Voice Two:** The actor in this role also plays:
 - **Roger Shears:** Mrs Shear's ex-husband.
 - **Mr. Wise:** one of Christopher's neighbors.
 - **Duty Sergeant**
 - **Man behind Counter**
 - **Drunk One**
- **Voice Three:** The actor in this role also plays:
 - **A Policeman**
 - **Mr. Thompson:** one of Christopher's neighbors
 - **London Policeman**
 - **Man with Socks**
 - **Drunk Two**
- **Voice Four:** The actor in this role also plays:
 - **Reverend Peters:** a priest and teacher at Christopher's school.
 - **Uncle Terry:** Christopher's uncle
 - **Station Policeman**
 - **Station Guard**
- **Voice Five:** The actor in this role also plays:
 - **No. 37**
 - **Lady in Street**

- **Information**
- **Punk Girl**
- **Voice Six:** The actor in this role also plays:
 - **Mrs. Alexander:** An old lady, one of Christopher's neighbors.
 - **Posh Woman**

Plot

The play involves a significant reworking of the source material. Rather than present the story in the first-person narrative as the original novel did, the play is presented as a reading of Boone's own writing, read aloud in segments by his teacher. The result is that the play is presented as a play-within-a-play.

Set in Swindon and London, the story concerns a 15-year-old amateur detective named Christopher John Francis Boone who is a mathematical genius. He appears to have an unspecified autism spectrum disorder that is variously described as either autism or Asperger's Syndrome, although the condition is never explicitly stated in the play. The titular curious incident is the mystery surrounding the death of a neighbour's dog, Wellington, found speared by a sharp garden fork.

While searching for the murderer of the dog, he encounters resistance from many neighbours, but mostly from his father, Ed. Christopher argues to himself that many rules are made to be broken, so he continues to search for an answer; he compares himself to Sherlock Holmes. When he discovers that his father had both lied about his mother being dead for several years and that he had killed Wellington, Christopher is distraught and fears for his own life. For the first time, he travels alone to London to find and live with his mother. He finds the journey overstimulating and stressful, but succeeds and is welcomed by his mother. However, his ambitions lead him back to Swindon, where he wants to sit an A Level mathematics exam. Christopher achieves the best possible result and gradually reconciles with his father.

In a short scene after the curtain call, Christopher reappears to brilliantly solve his "favourite question" from the mathematics exam.

National Theatre

Adapted by Simon Stephens and directed by Marianne Elliott, the show premièred at the Royal National Theatre's Cottesloe Theatre on 2 August 2012. The performance there was played in the round. The production starred Luke Treadaway as Christopher, Niamh Cusack as his inspirational teacher Siobhan, Nicola Walker as his mother Judy, Paul Ritter as his father Ed and Una Stubbs as Mrs. Alexander. The production, which ran until late October 2012, was broadcast live to cinemas worldwide on Thursday 6 September 2012 through the National Theatre Live programme.

West End

The show transferred to the West End's Apollo Theatre in March. Performances began on 1 March, with an official opening on 12 March. Seán Gleeson and Holly Aird joined the cast as Christopher's parents.

On 19 December 2013, during a performance, part of the Apollo Theatre's roof collapsed, injuring nearly 80 people. As a result, all further performances were cancelled and a new theatre was sought. The Apollo's balcony required extensive repairs. In February 2014, the producers staged 8 free lunchtime performances for audiences from 14 secondary schools at the Stratford Old Town Hall. The production finally re-opened at the nearby Gielgud Theatre, beginning previews on 24 June 2014, with its official opening night on 9 July.

The West End production closed on 3 June 2017, after playing over 1,600 performances.

The production returned to the West End at the Piccadilly Theatre from 29 November 2018 (with an official opening night on 11 December) for a limited run until 27 April 2019.

Broadway

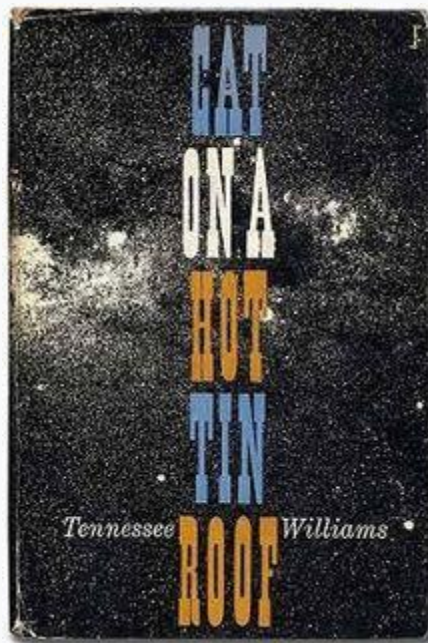
The play opened on Broadway at the Ethel Barrymore Theatre on 5 October 2014, after beginning previews on 10 September. It is again produced by the Royal National Theatre and directed by Elliott. The original Broadway cast included Alex Sharp (in his first professional role ever) as Christopher, Enid Graham as his mother Judy, Ian Barford as his father Ed, and Francesca Faridany as Siobhan. The production is choreographed by Scott Graham and Steven Hoggett.

The Broadway production closed on 4 September 2016 after 800 performances

Cat on a Hot Tin Roof

Use the below information and complete your own research online to help create your Mind-Map for ***Cat on a Hot Tin Roof***.

Cat on a Hot Tin Roof



First edition cover (New Directions)

Written by Tennessee Williams

Margaret

Brick

Big Daddy

Characters Big Mama

Mae/"Sister Woman"

Gooper/"Brother Man"

Doctor Baugh

	Reverend Tooker
Date premiered	March 24, 1955
Place premiered	<u>Morosco Theatre</u> <u>New York City, New York</u>
Original language	<u>English</u>
Subject	<u>Death, mendacity, relationships, loneliness, homosexuality, alcoholism</u>
Genre	<u>Drama, Southern Gothic</u>
Setting	Brick and Margaret's room on the Pollitt plantation in <u>Mississippi</u>

Cat on a Hot Tin Roof is a three-act play written by Tennessee Williams; an adaptation of his 1952 short story *Three Players of a Summer Game*, he wrote the play between 1953 and 1955.^[1] One of Williams's more famous works and his personal favorite,^[2] the play won the Pulitzer Prize for Drama in 1955. Set in the "plantation home in the Mississippi Delta"^[3] of Big Daddy Pollitt, a wealthy cotton tycoon, the play examines the relationships among members of Big Daddy's family, primarily between his son Brick and Maggie the "Cat", Brick's wife.

Cat on a Hot Tin Roof features motifs such as social mores, greed, superficiality, mendacity, decay, sexual desire, repression and death. Dialogue throughout is often rendered phonetically to represent accents of the Southern United States. The original production starred Barbara Bel Geddes, Burl Ives and Ben Gazzara. The play was adapted as a motion picture of the same name in 1958, starring Elizabeth Taylor and Paul Newman as Maggie and Brick, with Burl Ives and Madeleine Sherwood recreating their stage roles. Williams made substantial excisions and alterations to the play for a revival in 1974. This has been the version used for most subsequent revivals, which have been numerous.

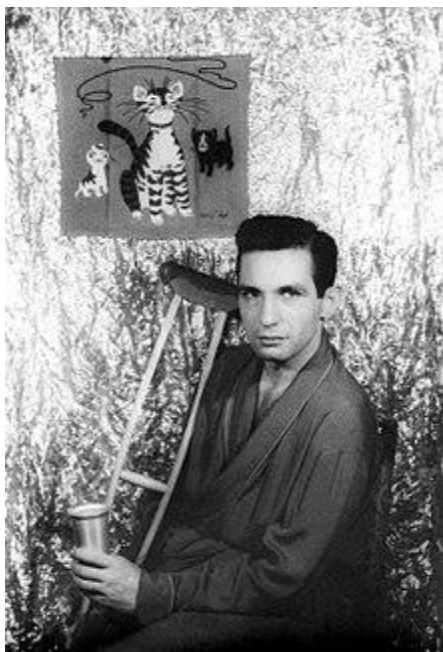
□ Plot



Barbara Bel Geddes as Maggie in the original Broadway production of *Cat on a Hot Tin Roof* (1955)

Cat on a Hot Tin Roof is the story of a Southern family in crisis, especially the husband Brick and wife Margaret (usually called Maggie or "Maggie the Cat"), and their interaction with Brick's family over the course of one evening's gathering at the family estate in Mississippi. The party is to celebrate the birthday of patriarch Big Daddy Pollitt, "the Delta's biggest cotton-planter",^[3] and his return from the Ochsner Clinic with what he has been told is a clean bill of health. All family members (except Big Daddy and his wife Big Mama) are aware of Big Daddy's true diagnosis: He is dying of cancer. His family has lied to Big Daddy and Big Mama to spare the aging couple from pain on the patriarch's birthday, but throughout the course of the play, it becomes clear that the Pollitt family has long constructed a web of deceit for itself.

Maggie, determined and beautiful, has escaped a childhood of poverty to marry into the wealthy Pollitts, but finds herself unfulfilled. The family is aware that Brick has not slept with Maggie for a long time, which has strained their marriage. Brick, an aging football hero, infuriates her by ignoring his brother Gooper's attempts to gain control of the family fortune. Brick's indifference and his drinking have escalated with the suicide of his friend Skipper. Maggie fears that Brick's malaise will ensure that Gooper and his wife Mae inherit Big Daddy's estate.



Ben Gazzara as Brick in the original Broadway production of *Cat on a Hot Tin Roof* (1955)

Through the evening, Brick, Big Daddy and Maggie—and the entire family—separately must face the issues which they have bottled up inside. Big Daddy attempts a reconciliation with the alcoholic Brick. Both Big Daddy and Maggie separately confront Brick about the true nature of his relationship with his pro football buddy Skipper, which appears to be the source of Brick's sorrow and the cause of his alcoholism.

Brick explains to Big Daddy that Maggie was jealous of the close friendship between Brick and Skipper because she believed it had a romantic undercurrent. He states that Skipper took Maggie to bed to prove her wrong. Brick believes that when Skipper couldn't complete the act, his self-questioning about his sexuality and his friendship with Brick made him "snap". Brick also reveals that, shortly before he committed suicide, Skipper confessed his feelings to Brick, but Brick rejected him.

Disgusted with the family's "mendacity", Brick tells Big Daddy that the report from the clinic about his condition was falsified for his sake. Big Daddy storms out of the room, leading the party gathered out on the gallery to drift inside. Maggie, Brick, Mae, Gooper, and Doc Baugh (the family's physician) decide to tell Big Mama the truth about his illness, and she is devastated by the news. Gooper and Mae start to discuss the division of the Pollitt estate. Big Mama defends her husband from Gooper and Mae's proposals.

Big Daddy reappears and makes known his plans to die peacefully. Attempting to secure Brick's inheritance, Maggie tells him she is pregnant. Gooper and Mae know this is a lie, but Big Mama and Big Daddy believe that Maggie "has life." When they are alone again, Maggie locks away the liquor and promises Brick that she will "make the lie true."

Themes

Falsehoods and untruths

Mendacity is a recurring theme throughout the play. Brick uses the word to express his disgust with the "lies and liars" he sees around him, and with complicated rules of social conduct in Southern society and culture.

Big Daddy states that Brick's disgust with mendacity is really disgust with himself for rejecting Skipper before his suicide. With the exception of Brick, the entire family lies to Big Daddy and Big Mama about his terminal cancer. Furthermore, Big Daddy lies to his wife, and Gooper and Mae exhibit avaricious motives in their attempt to secure Big Daddy's estate.

In some cases, characters refuse to believe certain statements, leading them to believe they are lies. A recurring phrase is the line, "Wouldn't it be funny if that was true?", said by both Big Daddy and Brick after Big Mama and Maggie (respectively) claim their love. The characters' statements of feeling are no longer clear-cut truths or lies; instead they become subject more to certainty or uncertainty. This phrase is the last line of the play as originally written by Williams and again in the 1974 version.

Facing death

The ways in which humans deal with death are also at the focus of this play, as are the futility and nihilism some encounter when confronted with imminent mortality. Similar ideas are found in Dylan Thomas's "Do Not Go Gentle into That Good Night", which Williams excerpted and added as an epigraph to his 1974 version.^[5] These lines are appropriate, as Thomas wrote the poem to his own dying father.

Additionally, in one of his many drafts, in a footnote on Big Daddy's action in the third act, Williams deems *Cat on a Hot Tin Roof* a "play which says only one affirmative thing about 'Man's Fate': that he has it still in his power not to squeal like a pig but to keep a tight mouth about it."

Stage productions

At the urging of Elia Kazan, the play's director for its 1955 premiere, Williams revised the third act and that revision was performed. But when the play was published later that year by New Directions Publishing, it included two versions of act three, Williams' original and the Broadway revision, with his accompanying "Note of Explanation." For its 1974 revival, Williams made further revisions to all three acts, and New Directions published that version of the play in 1975.

Original production

The original Broadway production, which opened at the Morosco Theater on March 24, 1955, was directed by Elia Kazan and starred Barbara Bel Geddes as Maggie, Ben Gazzara as Brick, Burl Ives as Big Daddy, Mildred Dunnock as Big Mama, Pat Hingle as Gooper, and Madeleine Sherwood as Mae. Bel Geddes was the only cast member nominated for a Tony Award, and Kazan was nominated for Best Director of a Play. Both Ives and Sherwood would reprise their roles in the 1958 film version. The cast also featured the southern blues duo Brownie McGhee and Sonny Terry and had as Gazzara's understudy the young Cliff Robertson. When Gazzara left the play, Jack Lord replaced him. Others from the original Broadway production included R.G. Armstrong as Doctor Baugh, Fred Stewart as Reverend Tooker, Janice Dunn as Trixie, Seth Edwards as Sonny, Maxwell Glanville as Lacey, Pauline Hahn as Dixie, Darryl Richard as Buster, Eva Vaughn Smith as Daisy, and Musa Williams as Sookee.

In London, the play was directed by Peter Hall and opened at the Comedy Theatre on January 30, 1958. Kim Stanley starred as Maggie, with Paul Massie as Brick and Leo McKern as Big Daddy.

Revivals

A 1974 revival by the American Shakespeare Theatre in Stratford, Connecticut, featured Elizabeth Ashley, Keir Dullea, Fred Gwynne, Kate Reid, and Charles Siebert. Ashley was nominated for a Tony Award. For this production, Williams restored much of the text which he had removed from the original one at the insistence of Elia Kazan. He included a revised third act and made substantial revisions elsewhere. According to Ashley, Williams allowed the actors to examine his original notes and various drafts of the script, and to make additions to the dialogue. When this production moved from Connecticut to Broadway,

the part of Lacey was omitted and the number of Mae and Gooper's children reduced to three. In that same decade, John Carradine and Mercedes McCambridge toured in a road company production as Big Daddy and Big Mama.

The 1988 London National Theatre production, directed by Howard Davies, starred Ian Charleson, Lindsay Duncan, Barbara Leigh-Hunt, and Eric Porter.

A revival in 1990 featured Kathleen Turner, who was nominated for a Tony for her performance as Maggie, though *New York* magazine called her "hopelessly lost ... in this limp production." Charles Durning, as Big Daddy, received a Tony Award for Best Featured Actor in a Play. Daniel Hugh Kelly was Brick, and Polly Holliday was Big Mama. Holliday also was nominated for a Tony.

A 2001 production at the Lyric Shaftesbury, London, was the first West End revival since 1958. Produced by Anthony Page, the production featured Brendan Fraser as Brick, Frances O'Connor as Maggie, Ned Beatty as Big Daddy and Gemma Jones as Big Mamma. Reviews were generally positive.

A 2003 revival received lukewarm reviews despite the presence of film stars Ashley Judd and Jason Patric. Only Ned Beatty as Big Daddy and Margo Martindale as Big Mama were singled out for impressive performances. Martindale received a Tony nomination.

A 2003 revival for Belvoir St Theatre was directed by Simon Stone and starred Jacqueline McKenzie as Maggie, Ewen Leslie as Brick, and Marshall Napier as Big Daddy. This production was a box office hit, with season extended to the Theatre Royal (Sydney).

A 2004 production at the Kennedy Center featured Mary Stuart Masterson as Maggie, Jeremy Davidson as Brick, George Grizzard as Big Daddy, Dana Ivey as Big Mama, and Emily Skinner as Mae. Shortly afterward, Masterson and Davidson were married.

In 2008, an all-black production directed by Debbie Allen opened on Broadway. Terrence Howard made his Broadway debut as Brick, with James Earl Jones as Big Daddy, Phylicia Rashad as Big Mama, Anika Noni Rose as Maggie and Lisa Arrindell Anderson as Mae. In November 2009, the production moved to London's West End, where Adrian Lester played Brick and Sanaa Lathan played Maggie. The West End Production received the 2010 Laurence Olivier Award for Best Revival of a Play.

In 2010, a production of the play opened at Cambridge University's ADC Theatre, and in January 2011, a production to mark Williams' 100th birthday was presented at Vienna's English Theatre, Vienna, Austria. The play was performed at the Shaw Festival in Niagara-on-the-Lake, Canada in 2011 and in 2012 at the Guthrie Theater in Minneapolis.

A 2013 Broadway revival featured Ciarán Hinds as Big Daddy, Debra Monk as Big Mama, Benjamin Walker as Brick, George Porteous as Sonny, and Scarlett Johansson as Maggie.

A 2014 production played at Royal & Derngate, Royal Exchange Theatre and Northern Stage, with original music by White Lies. It featured Mariah Gale, Charles Aitken, Daragh O'Malley and Kim Criswell and was directed by James Dacre. In this production, O'Malley was singled out for his performance and won an MTA Award and Stage Nomination for his portrayal of Big Daddy.

The Berkshire Theatre Festival produced the play in June, 2016, under the direction of David Auburn, with Michael Raymond-James as Brick, Rebecca Brooksher as Maggie, Linda Gehringer as Big Mama, and Jim Beaver as Big Daddy